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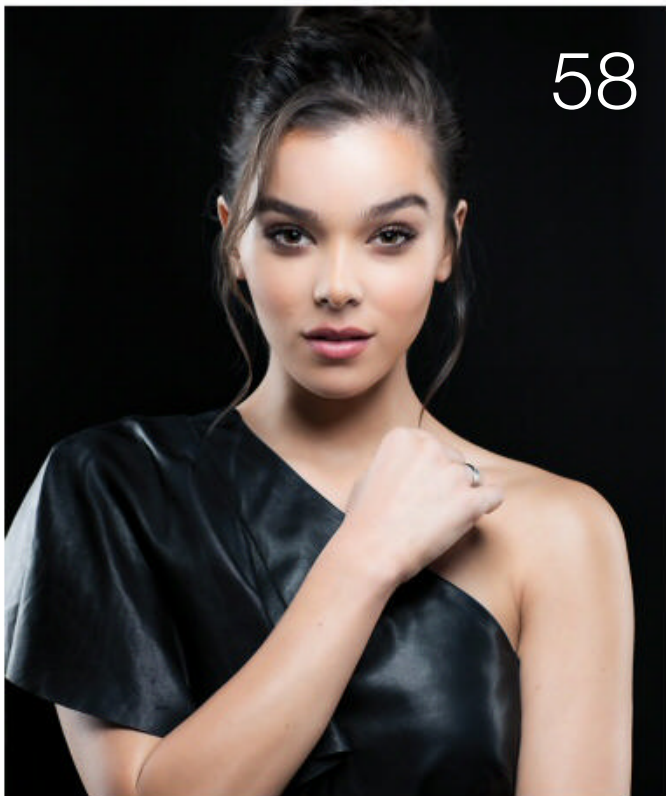
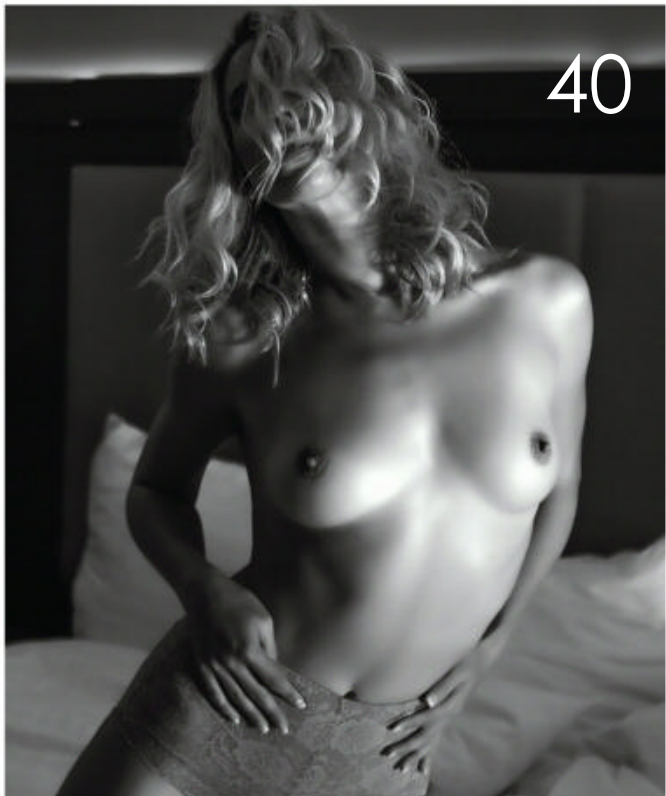
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STRIPLV.COM  
0621



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## LETTER FROM THE PUBLISHER

Canceled. Finished, wiped off the social landscape, and abandoned by those closest to you. These past few years, this seems to be a trend that is all too familiar in our radars. Why can't we learn to argue more responsibly? It's no secret that we, the human race, have a propensity to disagree. It seems like, lately, we are doing so at a more heightened rate of aggression and in a much more venomous way. I don't know about the rest of you, but I am tired of seeing people fired, canceled, villainized for some random stupid tweet from ten years ago. Who in the first place called the platform Twitter a source for scholarly and well-researched opinions? I go into it knowing yes; there could be at any given moment some not too thought-out blathering's on Jack Dorsey's social media outlet. I do encourage most to think before they make any social media post. But I think we have all been guilty of saying something that the overly righteous might deem offensive. My hope for the future is that we can find a way to disagree healthily. Opening your mind to another perspective is healthy. Remind yourself that those you engage within a healthy argument tend to be those that you are closest to. By definition, trolls are in folklore ugly creatures hiding under bridges or urging you to weave straw into gold. Internet trolls are looking to stoke hate, biased views, and create a divide. Don't entice the latter into a superficial sparring match that will only continue to cancel individuals who didn't generally deserve it in the first place.

Enjoy the issue, and a big thanks to all of you for your support.

*S*

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DM8 SKULL GLASSES

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CREATE A NEW MORNING RITUAL TO BOOST YOUR MOOD AND IMPROVE YOUR OVERALL HEALTH

The first thing we here at STRIPLV recommend doing when you wake is to have a meditative sex session with your partner. Estrogen and testosterone levels are at their peak at this time, so your bodies are latterly really ready to go in the am. If you don't have a partner, there is no shame in pleasuring yourself. Having a morning orgasm releases the pleasure chemical oxytocin, relieves stress, releases endorphins, boosts your immunity levels, is good for brain health, and is good for your skin, and can make you look younger. So, what are you waiting for?

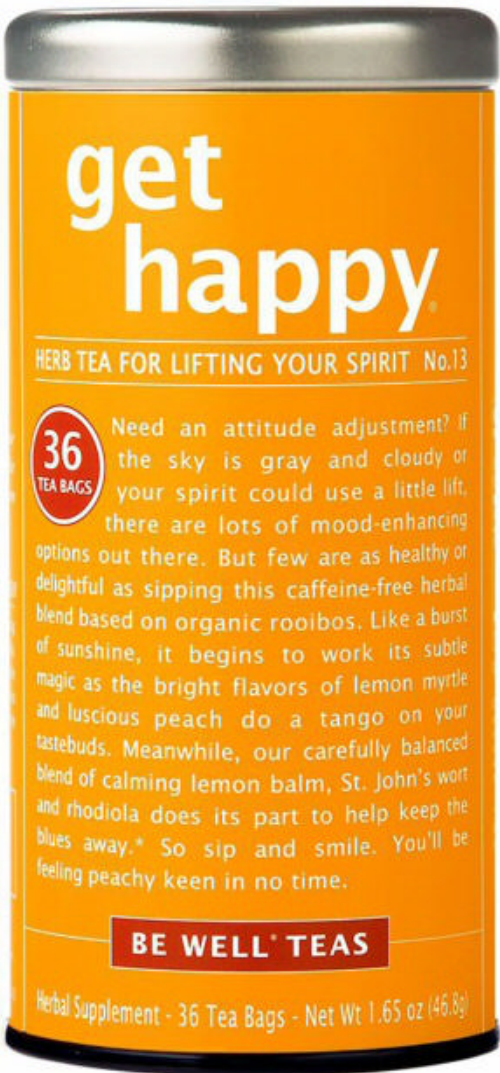
Begin your day with some stretching. It's an excellent way to prevent injury, and it improves alertness first thing in the morning. Create a stretching routine each morning to ease muscle tension, reduce pain, and be a natural mood booster. Try learning some stretches and or some yoga moves to become a new part of your morning ritual.



Get outside and take a 20-minute walk. Studies show that adults who walk outside experience more vitality and energy than those that just walked indoors on a treadmill. It also helps procrastination from sinking in and you missing your physical activity for the day. Walking fits all fitness levels and is easy to incorporate into your new morning ritual. Those who walk every day reduce their risk of heart disease by 19 percent, and for those with diabetes, walking can help lower your blood sugar levels. A morning walk also improves your mental clarity and ability to focus throughout the rest of your day.

Lemon water in the morning is also a great thing to brighten your day. The scent from lemons is nature's antidepressant, and drinking a tall glass of it will also help to wake up. It promotes the body detoxification of your organs. It also hydrates and restores electrolytes in your body. Along with vitamin C, lemon water is also a good source of potassium, calcium, phosphorus, and magnesium. Its anti-inflammatory help to fight illness and boosts your immune system. It also helps the skin, aids digestion, and can help increase your metabolism.

Get some happy tea. Take some me-time for yourself mid-morning and make yourself a cup of Get Happy tea. There are many health and wellness teas on the market that you can start to make a part of your new morning routine to boost your mood and wellness. Get Happy tea is available at republicoftea.com. It contains calming lemon balm, St. John's wort, and Rhodiola. Take a break every so often from your screen, take a short break to refresh, and make a cup to reflect and recharge.











## LA FAMIGLIA RENO, NEVADA

By Vegas Food Nerd

Located in the heart of the biggest little city Reno, Nevada, is this long-standing modern Italian restaurant aptly named La Famiglia. I had the opportunity to visit this local favorite spot towards the end of the pandemic panic. They had just lifted the reservation requirement and allowed our party to walk in with precautionary temperature checks. Our party of four sat in the center of the warm, chic environment. We were immediately greeted by our two servers and received four-star service for the duration of our visit.

We started with a couple of appetizers, their crispy calamari, which was served with a lemon caper aioli, and their spicy marinara sauce. It was a crispy, rich, decadent start to our meal. We then noshed on their take on a Caesar salad with fresh hearts of romaine, parmesan crisps, unami rich anchovies, and house-made croutons the garlic was so pronounced our tongues stung a little, in a good way. Up next, we shared a couple of their house specialties. First up, we tried their cannelloni which you can opt to have served with their house marinara or alfredo, or both. We picked the best of both worlds and had both. The pasta rounds were stuffed with organic ground chicken, ricotta, and spinach filling. It was a thrill to our tastebuds. The second dish was their take on veal piccata. Meltingly tender veal in a lemon caper sauce served alongside crisp-tender green beans and pasta. It was a perfect meal. The desserts, while tempting, were not meant to be as we had stuffed ourselves. This will definitely warrant a repeat visit.



## JICAMA WRAPS FROM TRADER JOE'S

Trader Joe's is now the number one grocery store in the United States. That is due in part to their wildly tasty named brand offerings. The Trader Joe Joe's, in my opinion, give the Oreo a complete anxiety attack. And now their latest taco type wrap made from jicama is becoming a trend unto itself. Jicama is a starchy root vegetable similar to radishes and turnips with a nice refreshing crunchy texture. Use them for wraps that would make tacos, quesadillas, and lettuce wraps. Each serving, which is two wraps, are just fifteen calories, three grams of carbs, two grams of fiber, and less than one gram of sugar. Then you won't feel so guilty when you pop a few of their delectable frozen monkey bread into your cart at the same time, and or that frozen gorgonzola gnocchi.

Check out more by Vegas Food Nerd at [FoodNerdMag.com](http://FoodNerdMag.com).











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## FLIRT

















































# ARMIE HAMMER

by skye huntington







# A

rmie Hammer is tall, impossibly handsome, and heir to a massive oil company fortune created by his great-grandfather, Armand Hammer, founder of Occidental Petroleum. He was raised in the Cayman Islands, grew up in a stately home, and could probably have lived a dissolute life as an international playboy.

Yet, he chose to drop out of school when he was 18 to pursue a career as an actor. His parents hated the idea, but Armie was determined to make his way in life rather than fulfill his supposed obligations as the privileged scion of a family business empire.

The gamble paid off. Following roles in *The Social Network* (as the Winkelvoss twins), *J. Edgar* (as F.B.I. director J. Edgar Hoover's assistant/lover), the title role in *The Lone Ranger*, and *The Man From U.N.C.L.E.* (as Ilya Kuryakin), Hammer has been well on his way to becoming a reliable Hollywood leading man, even if a big part of the actor wants to stay indie, reserved and even a touch aloof.

In everything, though, the challenge has been to push past convention and try new things. In the sexually provocative *Call Me By Your Name*, for instance, in xx, Hammer did just that as Luca Guadagnino's beautifully directed sleeper hit of love between two men ruffled feathers and challenged stereotypes. Although ultimately moved Armie, who was recently married to T.V. host Elizabeth Chambers, closer than ever before to Oscar recognition.

The exposure and fanfare was an ironic byproduct of the movie, not least given Armie's initial reluctance to take on a role that required him to engage in a nude, same-sex love scene.

"There were a lot of things in the script that scared me," Hammer says. "My first reaction was to pass on it because it scared me. There was a lot to the story that I had never done before, and I thought it was going to push me too far. But then I read it again, had some conversations with Luca, and he convinced me of the sensual beauty of his story. Finally, I saw that I had to do the film mainly because of how it scared me."









Hammer's change of heart might well be the best decision of his career and has given him the kind of respect which his big studio flops (*Ranger* and *U.N.C.L.E.*) failed to deliver and may well have even damaged his credibility.

Despite the movie industry's dormancy in 2020, the actor is still pushing forward with new ideas. He recently wrapped up *Death on the Nile*, a Hercule Poirot whodunnit from the pen of Agatha Christie. The film has been in the can for over six months, though distributors 20<sup>th</sup> Century Fox continues to shift the film's release date back. Originally due for release in December 2020, it has been moved back to this summer.

There's also *Crisis*, a film that explores other different relationships interwoven in an opioid epidemic. *Next Goal Wins*, a football comedy based on the American Samoa soccer team, boasts a surprisingly good cast, including Michael Fassbender and Elisabeth Moss.

**STRIPLV** interviewed Mr. Hammer before news broke that he is currently under investigation by the L.A.P.D. after a woman accuses him of rape. The woman whose full name at printing has not been released first brought her accusations against the actor in a civil suit. She taped an emotional account of how he physically assaulted her over four years ago. Mr. Hammer's legal team vehemently refutes her testimony with screen captures of texts sent to the actor from the same woman. With other witnesses coming out against him with their abuse accounts against the Hollywood heavyweight, it's hard to know what to believe. It doesn't bode well for the actor that the police are now launching a criminal investigation. We have to give him the chance to prove himself in a court of law.

**STRIPLV:** Was there a point where you were trying to shift your attention more towards art house projects... such as *Final Portrait* [about the life of the Swiss sculptor Giacometti] and then much-discussed *Call Me By Your Name*?

**HAMMER:** I was never trying to avoid studio movies, nor would I. The truth is from day one; I have always been trying to find the best stories and work with the best filmmakers. Right now, I think we're seeing that a lot of the most talented people are heading towards television and independent movies. It's a really interesting evolution, and it was happening progressively over the past few years. What Covid has done to it, though, is accelerate it out of all proportion. It's very sad to say cinema is dead because, of course, it's not. But what is fair to say is it's been on life support for a year now, and it's in a bad way. And all the way, there's been a party on the television premium T.V. side.

**STRIPLV:** Even though new movies aren't being made in any real quantity?

**HAMMER:** Well, that's the thing, even the premium subscription services are soon going to be crying out for new content. We can't all just stop and expect people to sit at home watching old *Police Academy* movies. There will be a time. when the deal from the premium T.V.

channels needs to be good enough to convince these distributors to stop sitting on these movies in waiting for the cinemas to reopen. It's just not sustainable for anyone. It's a really tough time.

**STRIPLV:** Do you think we'll be able to go back to where we were?

**HAMMER:** Definitely not – I think the landscape has changed forever. The film industry has changed forever, the actors' perceptions of who they are and what they do has changed, as has the public perception. No one is going to be getting away with anything in this new world. We thought the Harvey Weinstein situation was a milestone in film that was going to rock the industry for a decade. Well, this quickly replaced it as the big story, and this will stay the big story for the next three, four, five years, I am sure. We are all way behind, and it's going to take a long, long time to recover. And when we do recover, the whole industry will look, talk and operate completely differently.

**STRIPLV:** But you will still have the opportunity, as an actor, to act. And that is undoubtedly all you want to do.

**HAMMER:** Absolutely. When you get a chance to be part of movies that explore relationships or art or tell stories in an intense and enlightening way, you want to be part of that. It's something you know you will miss when it's gone, but when it's taken away from you so quickly, it's shocking.

**STRIPLV:** Am I right in thinking acting is something you committed to despite your parents' objections?

**HAMMER:** I first wanted to start acting when I was 11, and I'm very glad that my parents told me very firmly, "No." Because looking back, I see how so many child actors suffer from being rejected and living a distorted life. I can lose out on a part as an adult and maybe suffer a little, but I won't let it affect how I see myself. A child is very different, and I don't know what the effects would have been on my sense of identity. At least when I decided to quit high school (at age 18), I was much surer of who I was, and I was ready to pursue that life.

**STRIPLV:** It took time though before your career got any traction?

**HAMMER:** I spent six years trying to find work, and nothing happened. I didn't have a clue as to what I was doing. It took me that time to figure out that I wasn't approaching it as seriously as I should have been, and I needed to work much harder at studying acting. When my agent threatened to fire me, I knew I had to change my attitude and be a lot more focused and determined if I wanted to have any chance in this business.

**STRIPLV:** You've worked with a wide variety of directors ranging from Clint Eastwood to David Fincher to Tom Ford (*Nocturnal Animals*). What are some of the signature characteristics that distinguish them in your memory?

**HAMMER:** The difference between working with a director like Clint Eastwood and David Fincher is night and day. Clint likes to shoot the absolute minimum number of takes because he believes he gets the best work out of you that way, while David Fincher will shoot 60 takes or more to get what he needs. He's a meticulous perfectionist. So it's a contrast of styles. But one very important similarity they share is that both have a very clear vision of what they want, and that's something that I've learned a lot from because one day I would like to direct and I've tried to pick up as much as I can from every director I've worked for. And with Tom Ford, the thing I appreciated about him is his incredible attention to detail. There's nothing on the set that isn't exactly the way he wants it to be.

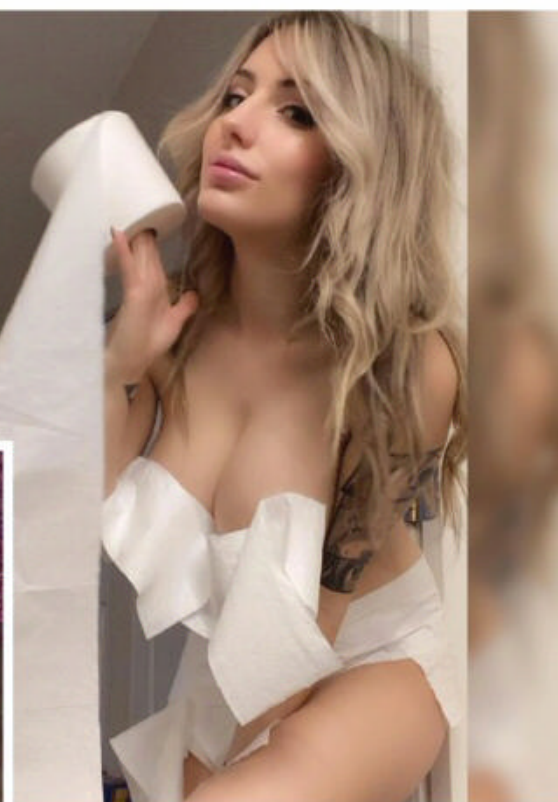
**STRIPLV:** You have two children to look after. How do you reconcile your private life with your life in the public eye as an actor?

**HAMMER:** I live for my children. They are the center of my world. I love acting and the creative side of my work, but my primary concern is my family and enjoying our life together.

**STRIPLV:** Of all your films, which one do your fans who stop you on the street want to talk about?

**HAMMER:** *Call Me By Your Name* will always be there because I think it grabbed a mood and a voice and amplified it in a way very few movies had done before that. Apart from that, I think most people are still fascinated by *The Social Network* (where he played the Winklevoss twins – E.D.). One funny thing about working on the film was that none of the main actors (Jesse Eisenberg, Kate Mara, Andrew Garfield and himself) were on Facebook!





## 0621 Instagram Crush

(Top, Left to Right)

LIZ KATZ @lizkatzofficial

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s a m a n t h a

by santodonato





























































# GIBSON TOM PETTY SJ-200 WILDFLOWER ACOUSTIC GUITAR

For 127 years, Gibson has shaped sound across generations and genres and has emerged as the most relevant, played, and loved guitar brand worldwide. Gibson has teamed with the family of world-renowned music icon Tom Petty to create his beloved SJ-200 Wildflower acoustic guitar. Decades in the making, the Tom Petty SJ-200 Wildflower acoustic guitar is handmade by the expert luthiers and artisans of Gibson Acoustic Custom Shop in Bozeman, Montana.

The SJ, or Super Jumbo body shape, was first designed in 1937 and is engineered for volume even with a natural touch. The Tom Petty SJ-200 Wildflower is inspired by the guitar Gibson made for Tom around 1996 while he was entering a prolific period of songwriting, recording, and performing around the release of his Wildflowers album.



There has been much effort to make sure this guitar lives up to Tom’s musical standards and the specs he wanted for a best-in-class instrument. Tom played the SJ-200 while writing and recording Wildflowers.

Rare and collectible, this first run of the Tom Petty SJ-200 Wildflower acoustic guitar features the detailed SJ-200 ornamentation and beauty expected from Gibson acoustics. It is equipped with a AAA Sitka spruce top, a stunning and highly figured quilted maple back and sides and the neck is flamed maple. With gold Grover Imperial Tuners, as well as an LR Baggs VTC under-saddle pick up with soundhole-mounted volume and tone controls, this SJ-200 is stage-ready, right out of its custom Wildflower case. The personalized artist touches include the Wildflower logo in Mother-of-Pearl on the headstock. The “You Belong Among the Wildflowers” lyric decal on the back of the headstock and Tom Petty’s signature engraved on the double pickguard make this an extraordinary guitar.

An acoustic masterpiece, only 100 of these SJ-200 Wildflower guitars will be available. *Pick one up for just \$9,999 at [gibson.com](http://gibson.com).*

## SOCIAL MEDIA HIGHLIGHTS



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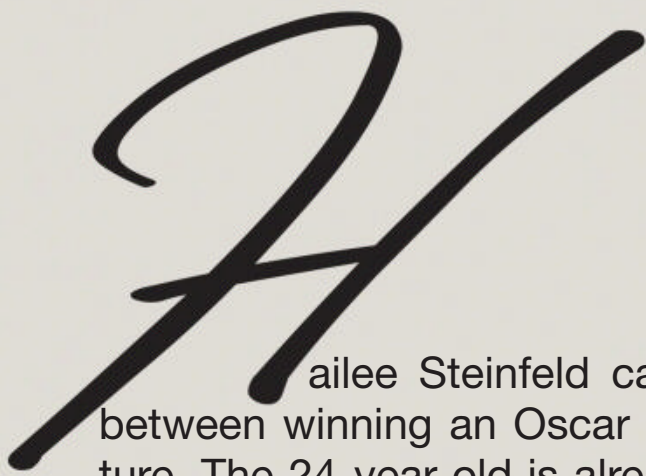






*hailee steinfeld*  
by marla santos  
on fire





ailee Steinfeld can't make up her mind between winning an Oscar or a Grammy in the future. The 24-year-old is already one of Hollywood's youngest nominees, landing an Academy Award nod in 2011 at just 13 for her performance in the Coen Brothers' *True Grit*, as well as a Golden Globe recommendation in 2017 for *The Edge of Seventeen*.

The Californian has since notched up a string of pleasing performances in *Romeo and Juliet* and sci-fi thriller *Ender's Game* alongside Harrison Ford. With her performances in *Pitch Perfect 2*, *Spider-Man: Into the Spider-Verse*, and as Angel Recruit in *Charlie's Angels*, she shows diversity in her acting in an industry that loves to pigeon-hole.

Add in TV work and a music career that's taking off thanks to the success of a multitude of single and album releases, and there's a lot to get excited about.

Now Steinfeld has lined up Hawkeye alongside Jeremy Renner. The Marvel mini-series, screening on Disney+, sees the actress take on the role of Kate Bishop, and it's one she's relishing.

Talkative, the actress and singer also reflects on the life lessons she wished she'd known about, plus collaborating with Taylor Swift.

**STRIPLV:** How easy was this project to fulfill through lockdown?

**STEINFELD:** To have this sort of character to focus on during lockdown was actually a real relief. It sounds strange but to have this magnitude of a script and a plot and the whole Marvel thing that goes behind it with huge. Obviously, as an actress, I never want to let anyone down, but with Hawkeye, really, for the first time, it was a case of not wanting to let myself down. As well as that, Kate is such a cool, engaging, hugely energetic and acrobatic character to fulfill, so I knew I would have to be at my best 100% of the time if I was going to pull this off. So I think the fear factor and knowing what this character really means in the context of Hawkeye and Marvel and Disney, on top of that, was the thing that drove me forward, kept me energized, got me up early in the morning, and retained me focus to absolutely pull off this project.

**STRIPLV:** How much of the character is scripted, and how much is you?

**STEINFELD:** I hesitate to say the balance is 50/50, but when you're looking at any character, you really need to put your own imprint onto it, or it would just feel regimented and flat. So the directors Rhys Thomas and Bert & Bernie have really given me the license to make Kate the person I want her to be. They've given me ideas visions over the character on a whole new way of embodying her that goes well beyond what's written in the script or in the plot. And that's really exciting for me because I feel I am working with directors. He totally wants this character to be as involved and automatic as possible.

**STRIPLV:** What's it like now being part of Marvel. How does that feel?

**STEINFELD:** I don't think I'm exaggerating when I say this whole thing is the biggest machine you could ever want to step onto. Even Lucky, the dog is aware of how big this thing is, and Jeremy has been amazing in holding my hand

through the process. Obviously, I've done a few big things in my career before now. I've been lucky enough to have a lot of recognition for that too, but sometimes the biggest projects don't have the biggest budgets, and sometimes they aren't the ones that you get the nominations for. Other times it all comes together, and you know from the very start you're part of something massive, and that's genuinely how it has felt with Hawkeye and Marvel, and I hope this relationship can really move on from now.

**STRIPLV:** It feels like you have evolved, having played several roles in which you've been a teenager or played to younger audiences.

**STEINFELD:** I immediately gravitated and felt pulled into teenage stories because they are real and not a huge distance from where I have been in terms of age. I have always made sure that movies I have done – in any age range – haven't featured anything outrageous, overly fantasized, exaggerated depiction, or something I cannot relate to. That's always been important to me, and it will continue to be important to me in the future.

**STRIPLV:** What movies got it so wrong for you in the past?

**STEINFELD:** There's so many, and like, I get they're... the goal of over-amplifying certain elements of high school or focusing maybe on what I would consider the wrong things, that was for the sake of the story or the humor, and I get that totally.

**STRIPLV:** Back to the present day, and it feels as if you have grown and matured on screen, and yet you are still so young.

**STEINFELD:** I'm heading towards my mid-twenties, and I must admit I still can't believe that; it's a very scary thought to me because I feel like I'm not equipped and have so much to learn. I certainly know that I don't have it all mapped out, I don't know all the answers, and maybe you're never meant to have them all because that's what we're all trying to do, just figure out what we want to be in this world, where is our place?

**STRIPLV:** If you could go back, would you?

**STEINFELD:** Oh yes, way back. I'm one of those people who have a romanticized version of the past, and I'm lucky enough to have had lots of happy experiences. I think I would only go back if I could quickly press the reset button and find myself back in the present day.

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**STRIPLV:** What would you like to impart on your younger self of what you know now?

**STEINFELD:** I really wish I didn't care as much about what everyone else thought of me. That would be my one tip to my younger self. Who cares! Just concern yourself with yourself, and you can't go wrong from there. I cannot tell you how freeing and liberating that realization was when I had it; it's like one of life's most important lessons.

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**STRIPLV:** So you don't care what anyone thinks of you?

**STEINFELD:** I really try not to. I mean, I still care a little, like everyone else; I'm only human.

**STRIPLV:** What do you think back to that crazy time being nominated for the first time (for *True Grit*)?

**STEINFELD:** I wish I had appreciated it more at the time. You know, I knew it was an honor to be in that company, but I was just not tuned in as to how big a deal it was. I was 13 years old, and I had other priorities. But it was the most amazing fairytale where I got to wear fairytale dresses and walk red carpets that literally went on for miles. I remember being told, especially for the night of the Oscars, just take it all in because it goes so fast. And you do, but you don't really realize until it's nearly over that's it's over, and it went by so fast.

**STRIPLV:** Do you want to win an Oscar?

**STEINFELD:** Oh yes, sure, I want one. That would be special. I mean, it can be a lifetime goal to work towards. Maybe I'll get there, maybe I won't, but I'll work towards it.

**STRIPLV:** Any news on *Pitch Perfect 4*?

**STEINFELD:** Nothing.

**STRIPLV:** I remember you being concerned you may not be invited back for number 3.

**STEINFELD:** You just can't ever tell where the writers are going to go. I mean, I wish as actors we had sway. And there are those who do. I am not one of them. (Laughs) I had such an unbelievable blast. It's a really unique experience. Any chance to recreate that? I'm canceling everything to be there.

**STRIPLV:** Those movies are also the perfect combo for you, considering your two careers.











**STEINFELD:** That's the thing. It's a movie all about the music, and the love of music and love of music is a huge part of my life. And *Pitch Perfect* was the spark that ignited this new direction for me. That's why I'm so passionate about them. They brought this whole new life that I always wanted. You know, recording, writing, and collaborating with guys like Zedd, I'm a huge, huge fan of his work. Meghan Trainor, I toured with, and she is the insanely sweetest person. I thought music was closed off to me in some ways because of the acting. And that was okay because I adore what I do. But the fact that *Pitch Perfect* and singing in that movie got me the meeting with Republic Records, who offered me a deal, and I got to produce and release my music, it's the stuff of dreams.

**STRIPLV:** Where do you feel more at home, acting or singing?

**STEINFELD:** Like, I see it like, acting is my home. It's very warm, it's nurturing, I'm part of that community, to a certain extent, I mean I still feel new there too, but there's a familiarity. But music, I'm the new girl who's finding her feet. I'm the total fish out of water, don't know what's coming next, from which way where. I'm proving myself there, but I'm also proving myself in acting. And I don't want to ever stop proving myself because it constantly pushes me, and that can only be a good thing.

**STRIPLV:** Do you think you'll ever collaborate with Taylor?

**STEINFELD:** Ehhhh, I, she is an incredible artist, and we did collaborate in her music video, which was the most amazing experience we've ever shared together.

**STRIPLV:** But what about working on a song together?

**STEINFELD:** Anything is possible.

**STRIPLV:** Do you think it's bizarre that there is so much fascination with your friendship and the girl squad?

**STEINFELD:** I honestly don't think that way. With having so much going on being on the road and doing press and like, you know, we're friends. She's an amazing person. Everybody has friends. It's nothing that unusual.

**STRIPLV:** We should talk quickly about Emily Dickinson. How did it feel to reprise that?

**STEINFELD:** I think in the same way as *Pitch Perfect*. When you return to something, it is amazing. She is someone who influences me and inspires me and to reprise that has been wonderful. There is a chaos about the whole process that throws you into a kind of momentum where absolutely you want to do your best for yourself and for your character, and it gives you almost a shield of protection. I mean, her poetry is a standard in itself, but to take that whole persona into drama and to really expand out a character and an era and a set of stories. It was just amazing.







# Cassie X Laine

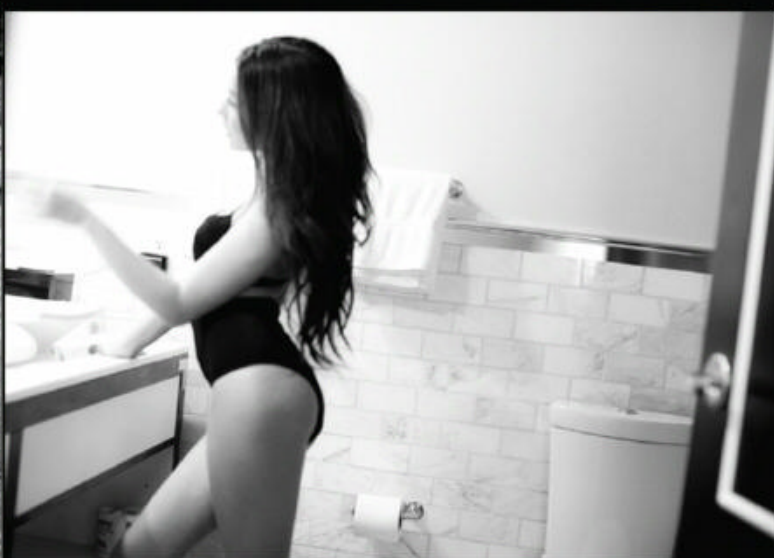
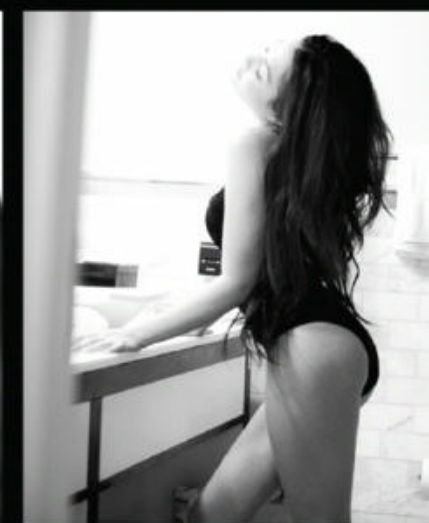
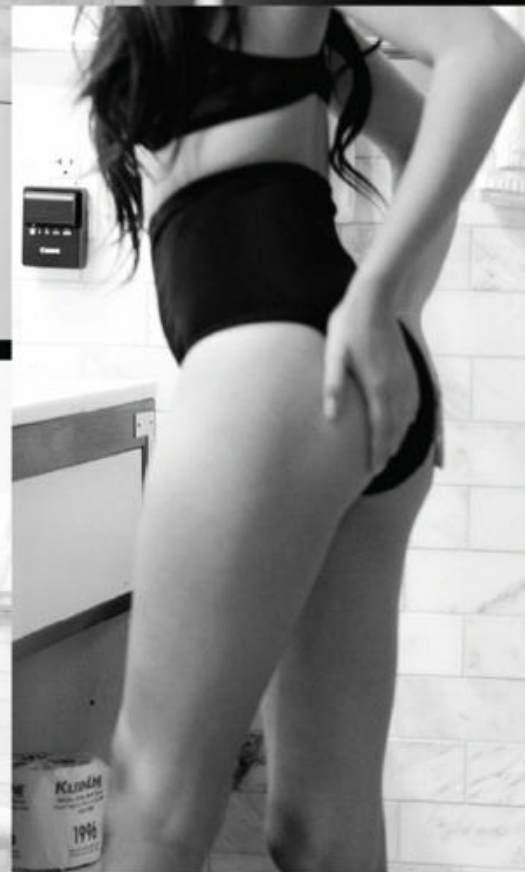
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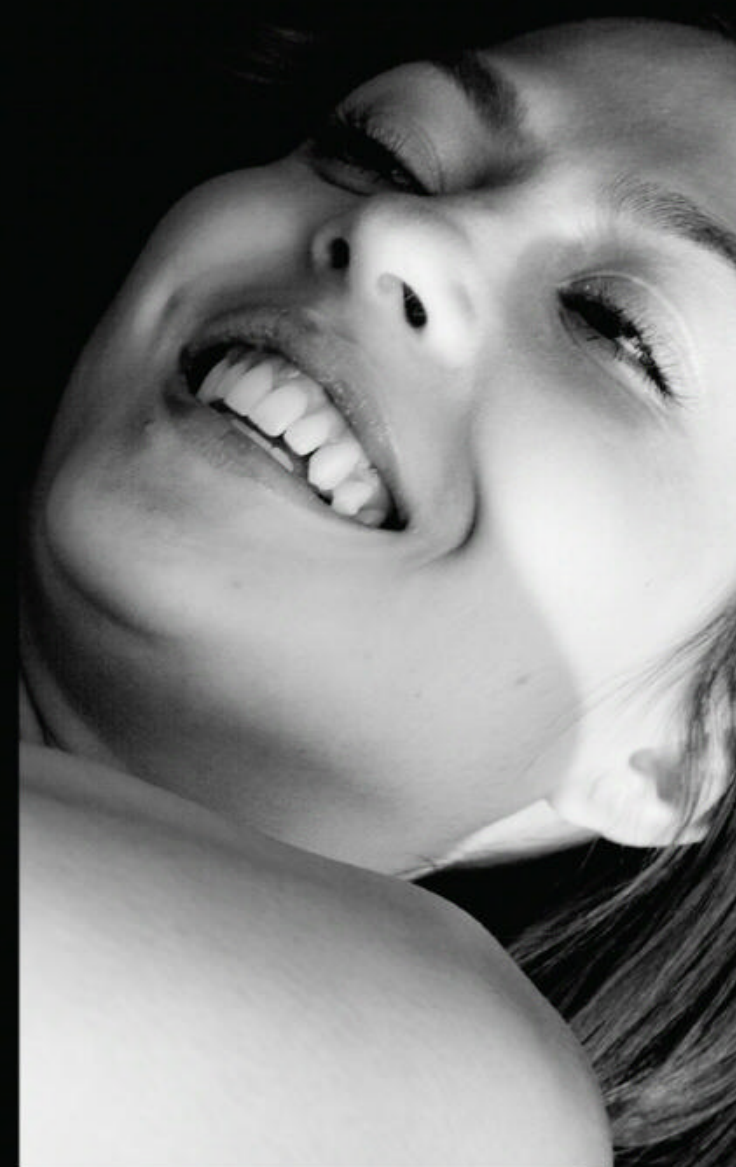












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# CRIES IN THE NIGHT

Part One

By Byron Craft

In the midst of World War II, adequate facilities were required for the test and evaluation of rockets. At the same time, the Navy wanted a proving ground for the analysis of aviation ordnances. The military needed a site that would meet both their needs. The Navy established China Lake as its testing station in 1943, which today is known as the Naval Weapons Center, the NWC. Its mission was the research, development and testing of weapons, with the additional function of furnishing training in the use of such weapons.

Due to the Freedom of Information Act the following Top Secret document has been declassified. It is a report written in 1942 by a Seabee surveying the area. His name was Lieutenant Hayward Phillips. It appeared to be written on a typewriter of the period.

**Amphibious Force, Pacific Fleet,  
Camp Elliot, San Diego, California  
July 7, 1942  
From: Lieutenant Hayward Phillips  
To: The Commandant, U.S. Navy**

**Subject: (A) Discovery of China Lake Anomaly  
(B) Action Taken with China Lake Anomaly  
(C) Waiting Further Orders**

Disclosure: Lieutenant Hayward Phillips reporting as ordered with only three remaining in my command. Originally seven in my Construction Battalion. Petty Officers Matthew Delaney and Albert Gedney were killed, and Seaman Joshua Neely is missing. Carroon, Reichenheim and Green comprise the balance of my crew. Seaman Victor Carroon was my survey assistant, Reichenheim and Green are locals we hired as laborers. Original mission was to survey the million-plus acres of the area known as China Lake for the future establishment of the Naval Ordnance Test Station and to investigate an abnormal structure (anomaly) at northwest parcel #37-0073 previously discovered and photographed by an SO3C Navy reconnaissance plane on June 5 of this year.

**Day 1:** Outside temperature over 115 degrees and the humidity at moisture sapping fifteen percent. Diesel Ford transport truck overheated the first day. Can only use it for two hours at a time and will be unable to maintain a large enough water supply to replenish its radiator if it keeps boiling over. We have hung a water bag over the truck’s radiator in hopes of cooling its engine. Set up camp approximately 47 miles from parcel #37-0073. We will begin the initial surveying of the proposed boundary tomorrow. Heat is grueling. Men became dehydrated quickly. If there isn’t a break in this intense desert climate, we will only be able to

perform our duties during the cooler hours of the morning.

**Day 2:** Surveyed and charted 30 miles along the northwest perimeter. Heat is unbearable. Battalion and truck are overheated. No more work today. We have stretched a canvas from the truck’s back to some spare tent poles to make shade. I made a severe miscalculation. I am from Providence, Rhode Island, and my experience in arid climates is minimal. I had my crew leave our camp where we had pitched it on day one, believing that we would return before evening. The morning was briefly overcast, and taking advantage of the gray skies, I had my Seabees work longer than we should have. Within a few hours, the sky cleared, and once again was greeted by the relentless desert sun. We had traveled too far. The diesel truck was unable to make the trip back without roasting. The radiator water bag sprung a leak emptying its contents. Each of us only had enough water that we could carry. Not enough to cool down the truck’s engine. I planned to correct my error the following day by spending the next morning traveling back to camp and vowed that all of our supplies and tents would move with us, from then on, like wandering Nomads. Fortunately, we had an adequate supply of c-rations in the truck.

At sunset, Seaman Neely drew my attention for the first time to the anomaly. It was silhouetted on the horizon. The ground in China Lake is very flat for long expanses dotted occasionally with only a few outcroppings of sagebrush and rabbitbrush. Where we were, there was nothing to obstruct our view for miles. What we saw was a tall, dark form to the west. It was blackened by the setting sun but what we could make out was striking. It was a massive monolith that it must have been several stories high and appeared to be very precise in its form from our point of view. We all wondered if it was a manmade structure.

**Day 3:** Lost an entire day of work traveling back to our campsite. Too hot to return to our last surveyed point to the northwest. We would have wasted another day driving back the following morning, but Joshua Neely volunteered to drive us all back that evening. Neely has keen eyesight, and he assured me that he could easily find our way back by following the truck’s tracks in the sand. At night the temperature drops down to the mid-sixties in the desert. The merciful cool evening temperature was a blessing for us all cooped up in the truck. I sat next to the seaman in the passenger seat. The rest of the crew was holed up in the back under the truck’s canopy.

The trip back was a lot longer at night than it would have been in the day because Neely very seldom exceeded twenty miles per hour and many times drove considerably slower. Trailing our tire tracks in the dark was a tiresome task. Joshua Neely navigated most of the way with his head and left arm hanging out the side window steering the truck with his right. The Ford’s bright lights only illuminated our pathway for about fifty feet in front of us, eliminating any opportunity to go faster.

Around about 2 a.m. We heard a chilling sound. Neely straightened up in his seat with a start and slammed on the brakes. I had dozed off and banged my head against the passenger’s side window upon being jolted awake. “Did you hear that!” he shouted.

“Hear what? I said.  
“Roll down your window,” he answered. Forgetting all protocol in regard to my Navy rank, I did as ordered. I only heard the evening breeze, at first, playing amongst the scrub wood. Then a sound crept up out of the desert. It was faint, to begin with, rising to a definite screech.  
“Oh my God,” I cried out, neglecting to maintain my officer’s composure. It was an animal sound, wide-ranging. Eeeeeeeee! Eeeeeeeee! It resonated in my brain, and the hairs stood up on the back of my neck. Initially, I was unable to discern what kind of creature could make such a noise nor what direction it came from. It was all mixed up in the wind. At first, you could scarcely tell them apart. It would begin again each time it would start out low, competing with the barren region’s current growing in intensity until you could hear nothing else. Eeeeeeeee! Eeeeeeeee! It continued to wail. “A seagull,” I said out loud. It would utter its keening screech followed by the clucking or rattling common with the seabird, except we were within a million square miles of an arid desert hundreds of miles from the Pacific Coast. “There shouldn’t be any gulls out this far,” I reasoned out loud, and besides, I had never heard any voice their call with such magnitude.

Our entire crew was awake by this time, and we got out of our transport and stood dumbfounded, staring in all directions. Neely had turned off the truck’s engine to save on fuel and to allow us all a clear listening field. The next interval, the screeching sound came forth several of us jumped. Except for Neely, we had all been sleeping. The prospect of being roused from our slumbers by an alien scream would have made anyone jumpy.



Petty Officer Matthew Delaney observed that the wind was coming out of the northwest, and he believed that that was also the direction of the sound. He also thought that since the sound started low and then raised in volume that it was not unlike a coyote's howl that could carry for miles. Therefore, whatever made, it was probably a good distance away. We accepted his theory but still did not venture beyond the lights of the truck. After behaving like brave, stalwart companions through each succeeding screech after screech, the wind shifted from the south, and all unearthly sounds ceased. Subsequently, we all climbed back into the truck; I said a little prayer to myself that the rest of the evening would be uneventful.

**Day 4:** Only five miles from parcel #37-0073 and the anomaly. The stone megalith, or "monolith," as the men of our Construction Battalion preferred to call it, was now clearly visible at all times of the day. We had set up camp facing the south. Even in the insufferable heat, the men seemed to work harder and for longer hours than before. I chalked it up to a driving desire on their part to get the job done and back to a cooler climate. However, there appeared to be an underlying meaning for their motivation, but they never talked about it, at least not in my presence. Could it have been that the strange screeching wails of the mysterious night creature had put them so severely on edge that they yearned to return to civilization as soon as possible?

Joshua Neely's enthusiasm for work was of another sort. He confessed to me that he hoped to return to school after the war and get a degree in archeology. His longing to unlock the secrets of unsolved eons had appealed to him ever since he was in his early teens. Neely would be pursuing that dream even now if it hadn't been interrupted by the Japanese attack on Pearl Harbor. There was talk in Washington D.C. that to help out our servicemen, in the future, that they might craft a piece of legislation to be called the Servicemen's Readjustment Act, known as the G.I. Bill, that provided a range of benefits for war veterans that included cash payments for tuition and living expenses to attend a university. Neely hoped to take advantage of just such a service when the war was over if the bill was ever passed. A lot of "ifs." So, as it unfolded, the seaman wanted to bridge the distance and explore the anomaly at parcel #37-0073, also as soon as possible.

Nighttime temperature down to 60 degrees. I didn't sleep. The Eeeeeeee, eeeeeeee, shrieking was intolerable. The wind was a light breeze out of the south, but the direction it came from didn't alter the sound level. We were only five miles from the anomaly, and it was evident that that was its source. Matthew Delaney was correct the night before when he observed that the animal screams were coming out of the northwest. To the northwest is the so-called monolith location. The volume of its cries was almost ear-splitting compared to the previous evening. There were only two weapons in our survey crew—a bolt action M1 with a 5-round magazine and my sidearm. I stood guard leaning against the front fender of the transport, smoking cigarette after cigarette. I had chambered a round in my sidearm, prepared for anything that may appear. I had each man take turns standing guard in three-hour shifts with the loaded M1; Petty Officer Albert Gedney was the first. The rest of the men had buttoned up their tents and stuffed cotton, from a first aid kit, in their ears in hopes of getting some rest.

**Day 5:** The rest of the evening was uneventful. At sunrise, the amplified seabird keening stopped. Petty Officer Albert Gedney and Seaman Neely were the first to rise. The two had hurriedly gobbled down their morning rations and headed towards the anomaly. Neely had instilled some excitement in Albert Gedney over the possibility of a great archeological find. Victor Carroon had already taken the surveyor's transit, tripod along with the lenker rod out of the transport and set them up to begin our morning shoot. The transit is used to measure horizontal and vertical angles along the horizon and the earth to establish property lines. The five-foot-long lenker rod is the surveyor's measuring stick. We mark the lines with steel pins driven into the ground, which are numbered and entered into a logbook. These are called "benchmarks." The transit we use is equipped with an optical theodolite (a small telescope) for topographic surveying as well.

A quarter of an hour passed, and Carroon and I had set three benchmarks when I noticed something peculiar through the eyepiece of the optical theodolite. Gedney and Neely had set out on foot to cross the five miles between us and the anomaly. They were about halfway to their destination when I spied what appeared, in the lenses of the theodolite, as a large animal hunkered down in the sand. The hide of the thing shimmered with movement. It was directly in the path of the Petty Officer Third Class and the Seaman. Dropping my logbook, I ran to the transport and yelled for my crew to follow.

The diesel engine was warm from the morning sun, and it caught instantly the first time I laid on the starter. Slamming the truck into first and spewing sand

d behind us, we raced towards the Petty Officer 3rd Class and the Seaman Recruit. We bridged the distance between the two Seabees and us within a few minutes. "Get in!" I ordered, slowing to a stop. Gedney and Neely did as ordered. Speeding up again, I unholstered my sidearm and was ready for whatever lay ahead. Gedney snatched up the M1. Everyone in our battalion probably thought that I was suffering from heatstroke and was off my rocker. Everything had happened so fast that I didn't have time to brief the men. They were blindly following my lead. Two nights in a row, the unearthly screams of a wild animal had laid siege upon us. Now it was waiting out there in the sand. All of us were on edge and were suffering from a lack of sleep.

The sand encrusted brakes of the Ford diesel screeched when I forcefully engaged them. I kicked the driver's side door open and, with a two-handed grip on my semi-automatic pistol, slid off the seat and faced the creature. Gedney pulled up the rear with the M1 pointed at our prey, and I heard him chamber a round.

The thing was dark brown and hairy. There was a horrible stench in the air. It was like a thousand rotting corpses. Our adversary was a large ovoid. The poorly observed Gremory did not shift its position when we approached. A thick layer of flies bristled over its body. What I had witnessed through my surveyor's scope as the movement of a creature was simply the swarming of flies over a rotting corpse. The dead animal had once been a mule. It had become severely bloated as the gases of decomposition built up inside of it. Empty saddlebags nearby told us it had been used as a pack animal. Leading away from it were footprints in the sand, human footprints.

I ordered the men to spread out. We stepped around the body, trying not to think about the flies, some of which were probably already laying eggs in the savaged flesh of the Mule. Reichenheim and Green held shovels in a defensive posture. Matthew Delaney was on my right, and Joshua Neely remained close to Gedney; Carroon was still holding on to the lenker rod. Looming before us was the monolith. Seeing it up close, it resembled an obelisk, except the sides didn't taper to a point at the top. It was much taller than I had guessed the two evenings prior. It was a narrow square structure about fifteen feet by fifteen feet and at least six stories in height. The top, instead of being flat, is terminated in a pyramid. It was no natural phenomenon; it was highly sophisticated in construction. It looked to have been carved from one solid piece of stone. The structure listed slightly to one side, probably due to the deterioration of its antique foundation. The sides were meticulously crafted with great precision and were undoubtedly as smooth as polished marble at one time but for the pitting caused by years of wind and sand erosion. Most likely thousands of years.

Closing in, we all stared at it in awe. Engraved into the sides of the structure were drawings, glyphs of a completely unique nature. We had witnessed the petroglyphs in a valley north of our current location, but prehistoric people had done them with crude stone tools. These were done with delicate execution. They looked machined as if done by a powerful router that had cut into the stone, creating multiple horizontal bands of various images. The technique was mature and doubtlessly done by a highly evolved civilization. Much of the art tradition was unfamiliar. There was minute detailing of elaborate vegetation that was rendered foreign by the representation of alien-looking animal life. It depicted cone-shaped creatures with long thick tentacles in astonishing vividness. Neely ran his hand over one of the engravings.

"Pictoglyphs," he announced. "They're picture symbols. It's writing but in a series of images. You don't read them; you interpret it."

"What do they say?" I challenged.

"I'm sorry, Lieutenant, that was the limit of my knowledge."

We turned from the stone tower and could see that our mysterious stranger's footprints led away from where we stood and to the west towards a large wash that had disrupted the ground. Washes are common in the desert. Some are small ditches, while others resemble miniature canyons carved into the earth by rushing water. These floodwaters occur when infrequent but heavy rains spill down mountainsides and run across the desert floor like a bulldozer obliterating everything in their path. The footprints disappeared into the wash. Walking away from the monolith, we followed the tracks.

*Part Two of Byron Craft's "Cries in the Night" will appear in STRIPLV Issue 0721. To read more Byron Craft stories visit [ByronCraftBooks.com](http://ByronCraftBooks.com).*





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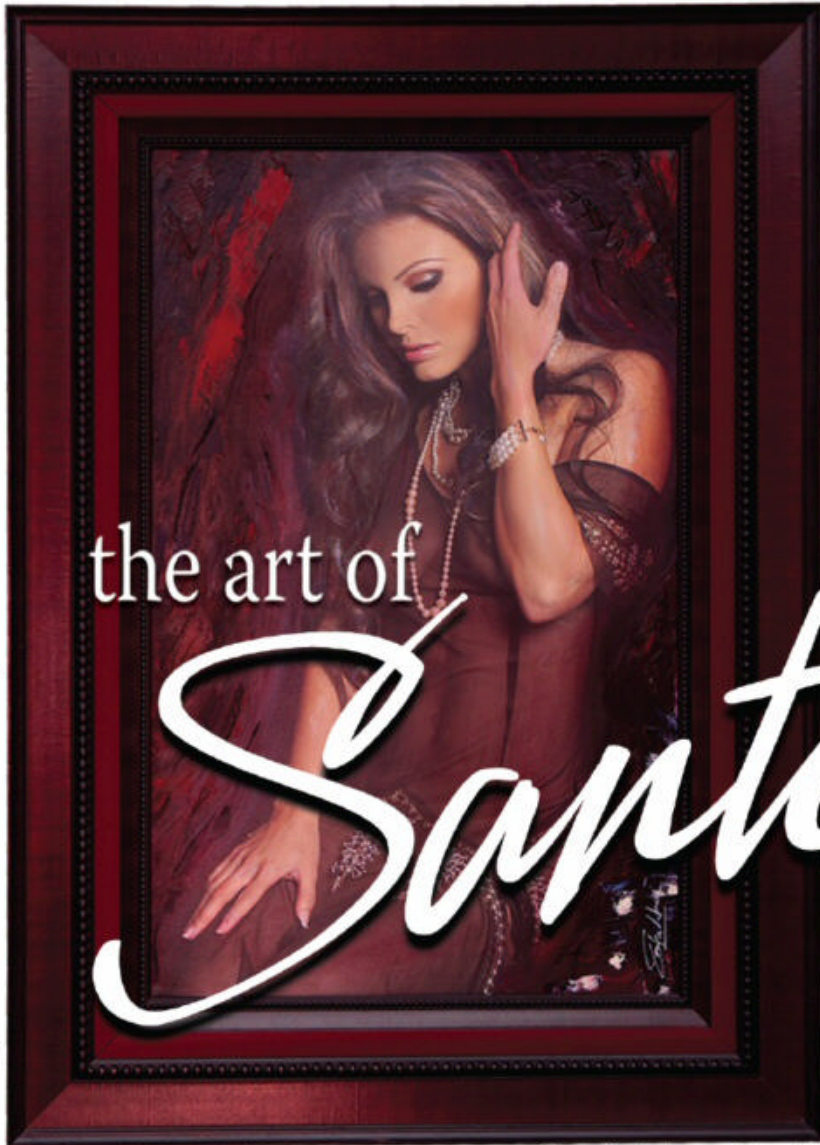
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